

THE CORRECT NEW YORK EASTER GIRL OF '96 AS SHE

NEW GOWNS FOR EASTER.

This Is What
Dame Fashion
Says to Wear.

NO POKES AND NO
MORE BUSTLES.

If Women Can't Look
Charming This Year It
Is No Fault of Their
Clothes.

At Easter—and that means to-day—the Spring fashions are all definitely settled. Preparatory to this festival the fashionable girl has been in a most wavering state of mind as to her wardrobe. Fashion rumors from abroad have made her heart sink as she contemplated how she would look on Easter Day arrayed according to the French couturiere's instructions. Bustles were to be in fashion.

There were signs of the hoop skirt advancing. The balloon sleeve was a thing of the past, and the small, tight-fitting sleeve was to reign. The "poke" was to be the Easter bonnet of 1896, and the Marie Antoinette dress and the hip pad were to divide honors in popular favor. But now, to her relief, she knows that these were but advance notices of the Spring fashions and that the press agent was wrong. The Easter styles as they are the welcomes with delight, for they do much toward making her a bewitching picture.

In planning her wardrobe the Easter girl has discovered many effective changes in the Spring fashions. The majority of the new materials are made with a silky sheen. The grenadines, mohairs and silk novelty goods are the fabrics of the season. Both Persian and iridescent effects are equally popular.

Lace, chiffon and jewels are used lavishly as a trimming for wool gowns. Buttons are everywhere, and the silk handkerchief, as a means of adornment, is high in favor.

Tucks are much in evidence. Skirts are trimmed and are more apt to measure five yards around than eight. Sleeves are a

from tight-fitting, somewhat puffed, and are in shades of blue and violet are the vogue. Geranium, cerise and burnt orange are much in vogue to brighten dark gowns, and the greens and blues vie with one another in popularity. Turquoise blue and stem green is an odd color combination much in favor; also cerise and mauve. In the chevrons and other wool fabrics much more delicate colors are combined than last year. Some of the new chevrons show stem green, fawn, brown and pale rose combined in one pattern.

The number of gowns which the fashionable Easter girl has in her wardrobe varies according to the size of her father's bank account or her own. She can manage with a dozen new gowns if necessary, but she prefers double that number. The wardrobe is not complete unless she has at least two church gowns, a tailor-made costume, a dinner gown, a party frock, an afternoon gown, an outing suit, a tea gown, a batiste dress and two or three little gowns of organdy or dimity, and this is saying nothing of her golf, tennis and bicycling suits, should she be an athletic young person.

Here are descriptions of a number of Spring gowns designed for a typical New York society girl by one of the most celebrated modistes in town.

Her costume for church on Easter day is a taffeta silk creation—changeable green in color, with an indistinct, Easter lily design. The skirt is full, slightly shirred on the left side, and is made to open at the left side. The bodice is defined by a narrow piping of black velvet and a row of large cut steel buttons. A short, round waist is also of the silk and is made with big revers, which drop over the corsage. The revers are bound with black velvet and the bodice buttons under the arm at the left side. A belt of black satin encircles the waist. Above the drooping revers is a deep yoke of the fashionable Russian lace, over black satin. There is a stock of black satin finished with a full and long of faint green chiffon. The sleeve is puffed to below the elbow, where it is joined by a tight fitting cuff, which ends in a full and long of faint green chiffon fall over the puff of the sleeve near the shoulder.

With this gown is worn an effective black straw hat. It is trimmed with black feathers, which nod picturesquely around the crown. Fastened to the front of the crown is a buckle, which attracts all eyes from view. It adds \$15 to the cost of the hat and is set with big and little pearls and framed in silver. Drawn through the buckle is a knot of the same taffeta silk, which is used to make the crown. A ruffling of black chiffon edges the brim, softening the effect of the hat. This church costume for Easter Day is shown in the illustration.

A plainer church gown is of brown Bedford cord made with a full gored skirt and a little jacket, the basque of which is cut in short, square-shaped tabs. The jacket is open in front and has very small revers. The full vest is of light stem green chiffon, and it is crossed in three places in military fashion, by narrow brown silk cords, which are fastened to brown silk frogs. Both the jacket and skirt are lined with changeable green silk. The sleeve is the old-fashioned coat sleeve, rather small, but flaring near the wrist with a bell cuff, which shows plainly an inner cuff of green according plaided chiffon. The stock collar is of stem green taffeta ribbon, with a brown velvet bow in front. The hat, which belongs to this costume, is a toque of green and brown silk petaloid peepers.

Perhaps the most beautiful gown in the whole wardrobe is the afternoon costume. The Easter girl will slip it on when she comes home from church. The material is given silk grenadine over rose taffeta, which gives the costume a shimmering old rose effect. It is a gown which shows all the latest frills. To add a touch of novelty to the grenadine a fine iridescent colored stripe runs through it. The gored skirt measures seven yards around. At the hips a material is gathered, and to keep down the fullness it is covered with a lacing of a ribbon in the Persian design. This is a very narrow, but where the lacing is a large bow of ribbon is fastened. The bottom of the skirt is a narrow band of rose silk and is fastened with a fine rose silk cord.



The bodice is made of the grenadine and is pointed at the Marguerite. It has a full, soft front of lawn chiffon over rose taffeta and revers made of Persian silk handkerchiefs. The color, which the handkerchiefs show are old rose, faint green, deep blue and gold all exquisitely blended and with a hemstitched border of plain rose. The handkerchiefs are drawn back over the shoulders and are tied in a endless knot at the neck. The stock collar is of old rose taffeta ribbon softened with frills of chiffon. The sleeve has a full puff to the elbow, the fullness laid flat by means of ribbon facing the same as used on the skirt. It is also decorated with a graceful bow. The lower part of the sleeve is a mass of fine wrinkles with chiffon frills as a finish. The blending of color

exquisite and the lacing is one of the newest French novelties. This gown is shown in the illustration. The tea gown which is part of this Easter wardrobe is of cream taffeta in the Dresden design, striped with vines of tiny pink roses and sprays of forget-me-nots. It is made with a white satin back, and is trimmed with cream silk lace to simulate a deep jacket. It is a dainty French gown, very graceful and very effective. This Spring the batiste gown is a necessary addition to the Easter girl's wardrobe. A charming batiste frock is made over violet taffeta silk. The dinner gown which belongs to this wardrobe is the most stately frock of all, and, incidentally, the most expensive.

COATS FOR SMALL GIRLS.

Grass Linen Coats and Cloth Reefers, with Linen Sailor Collars, Among the Novelties.

Grass linen coats are to be a feature of the fashionable small girls' Summer wardrobe this year. The prettiest are long coats which cover entirely the frock beneath and are made over a foundation of taffeta silk.

One little grass linen coat designed specially for a Fifth Avenue baby girl was made with a deep cape of the linen, trimmed near the edge with a band of grass linen insertion and finished with a full frill of grass linen embroidery. Near the bottom of the coat another band of the linen insertion was introduced. The coat and cape were lined throughout with stem green taffeta silk, the color of which showing plainly through the linen insertion and a faint tint of the green being visible through the entire

coat. At the neck the cape was tied with stem green taffeta ribbons. The new cloth reefers for small girls are prettier this year than ever before. Many of them are made with deep sailor collars in grass linen. A stylish little reefer in brown cloth has a sailor collar of the cloth, trimmed with an insertion of grass linen, the design of which is outlined with very narrow gilt beads. The same little coat has gantlet cuffs of the cloth, edged with the green insertion. The buttons are big smoke pearl affairs framed in gilt rims.

WHAT EASTER GIRLS NEED.

This Array Thins
the Very Fatdest
of Pocketbooks.

THEY PAY \$100
FOR PETTICOATS.

Then There's a Host of
Other Things, All of
Which the Society
Girl Must Have.

The needs of the Easter girl are like the sands of the ocean—no one attempts to reckon them up in their entirety. It is best to tell of only a few at a time.

What the society girl regards as the little things necessary to complete her Easter wardrobe would make the average young woman's eyes open wide with wonder.

Each gown requires an array of accessories startling to behold. Every article, no matter how small, must be made in the very latest fashion. The society girl believes in perfection of detail. She bestows as much time and thought on the selection of her gloves as she does upon her most expensive Spring wrap.

In the matter of silk petticoats alone she easily spends \$100. She buys three silk skirts for street wear, one for the house, two for dances and one for rainy weather. One of her skirts for the street is made of plaid taffeta, cut umbrella shaped, and with three corded ruffles at the bottom. Another is of Persian taffeta and still another of black silk, with a deep flounce of black lace.

Her petticoats for afternoon and evening wear are of exquisite brocades, half smothered in lace frills. One skirt in particular, made for a fashionable young woman to wear at an after Easter dance, is of silvery gray brocade, with the design in pink roses, the petals of the flowers picked out with silver threads. Two flounces of Duchesse lace trim the skirt, each flounce falling over a ruffle of plaid silk. The rainy day skirt is made of black moose cloth, finished with a black silk frill bound with rubber.

Next in importance to her silk petticoats the fashionable Easter girl regards her belts this Spring. She has double the number of belts that she has gowns, which is saying much for the size of her collection. There are the narrow belts of monkey skin with gold buckles, belts of vivid green lizard skin, and exquisite hand painted belts to be worn with Summer gowns. She buys one of each and in addition a woven gilt or silver belt studded with mock gems and a belt of white suede, as well as one of patent leather. All the new belts are very narrow, and the majority of them may be bought with a chateleine bag to match.

These bags are quite necessary to the completion of the Easter outfit.

They are used as a substitute for the missing pocket. Many of the bags are very elaborate, and are made of uncut velvet, mounted in enamel and trimmed with gold. In buying a leather belt, it is one of the facts of the season to purchase a chateleine bag, pocketbook and travelling bag to match. The novelties may be bought in serpent green and a dark but decided blue. But in brown and tan leather they are in much better taste.

Besides her chateleine bag, the Easter maiden of '96 carries a reticule. To be fashionable, it should look as though her grandmother had carried it long years ago. The silk must be quaint in design, and the reticule have a frill of old lace at the top. The reticule is by no means carried on garden party occasions alone.

In contrast to the old-fashioned reticule, the Easter girl counts among her new Spring belongings a cane. As yet she is not quite brave enough to carry it, but she looks upon it with fond admiration. With the exception of two silk tassels, it is a cane just like her brother's.

Gloves, of course, are an important part of the Easter wardrobe. There are many novelties this year. The newest gloves come in delicate fawn and pale gray glace kid, and fasten with buttons which look like genuine pearls. They are simply exquisite. Other new gloves, both in suede and glace kid, have silver buttons. Such shades as light sage green, terra cotta and all the mode tones are the vogue. For ordinary street wear the tan glove is considered in the best taste.

The Easter maiden's stockings are startlingly gay. Not one pair of plain black stockings are among her collection. She has plaid stockings by the dozen, black stockings with fine iridescent colored stripes and stockings with flowers scattered here and there, as well as silk and linen hose in all the latest, most pronounced shades. For evening wear there are stockings with lace insertions, and sometimes the design of the lace is outlined with tiny pearls. When insertions are not used the lace adorns the stocking in Valenciennes points.

Garters are quite as frivolous as the stockings with which they are worn. They are made of silk elastic in a variety of shades and are trimmed with unusually large bows of ribbon or fluffy chiffon rosettes. A pair of exceptionally pretty garters made to order for a young woman who is partial to light blue, were made of pale blue silk elastic, covered with the same shade of blue chiffon rosettes, and in the centre of each rosette a turquoise had been dropped. Garters in the college colors are high in favor among the very young society girls.

Shoes the fashionable Easter girl must have in plenty. She must have one pair made entirely of patent leather, and then others of kid or kangaroo only tipped with the shining leather. Cloth top shoes are much worn this Spring. When made to order the cloth top matches the gown with which they are worn. All the shoes fasten with large buttons.

Shirt waists are regarded by the Easter girl as one of the most needed accessories of her Spring wardrobe. She owns a great variety of these useful waists. The grass linen and batiste shirt waists this season rival the silk waists in beauty. Many of the newest show an effective silk stripe running through them or a tiny embroidered flower. Shirt waists of grass linen are also seen embroidered in gold. Broad gold braid is used for the stock collar and cuffs and narrow belt. These elaborate waists are all made over a lace foundation. Among the less expensive waists are those of dimity and Madras. They are made with stiff linen detachable collar and cuffs. The sleeves are sometimes the Bishop shape or the Gigot, showing a series of tucks.

The collars which the Easter girl possesses are many and varied. The newest stock collar looks like a currier's collar, and is made of black or white satin and fastened at the back. Only to a young fresh face is it sure to be becoming. It has been made specially to be worn with shirt waists. Ribbon stock collars combined with a lace cravat are another novelty. They are worn with cloth and silk gowns alike. Ribbon stocks with a velvet bow in front are new.

As for the fashionable young woman's pocket handkerchiefs, the daintiest are of sheer linen, hand embroidered in white and edged with a tiny frill of real lace.